



Left — Lajos Kossuth. Right — Sándor Petőfi, Hungarian poet.

ian people crowded the streets of Budapest stirred into insurrection. The youth of the country demanded, in a postulate of twelve points, among them, the abolition of serfdom, of the press, convocation of a national assembly based on popular representation and establishment of a government responsible to the legislative body. Then, Sándor Petőfi, considered the greatest lyrical poet of his time, recited his stirring revolutionary poem "Talpra Magyar" on the stairs of the National Museum building in Budapest. (Incidentally, it was this poem that brought him world fame.) The crowd applauded boisterously. The fight for freedom had begun!!!

Again the struggle failed to succeed. The reactionary powers were too strong. Being only a small nation, she had to fight against overwhelming forces but to the greatest surprise of Europe, the Hungarian Army defeated the Austrians with wonderful heroism and won many victories until Austria persuaded Russia to come to her aid. Then, 200,000 Cossacks crossed the borders of Hungary and finally induced the Hungarian Army to lay down her arms in July, 1849.

However, Kossuth had not failed, though defeated, the cause for which he strove was not killed and the spirit of the people was aroused. Their love of freedom could not be quenched and at length the Austrian Government restored their rights and privileges in 1867 and the Austrian Empire and the Kingdom of Hungary thus began their career on an equal footing. This arrangement remained in force for half a century until its collapse in 1918 after World War I.

To this day, the personalities of Stephen Szechenyi, Louis Kossuth and Sándor Petőfi remain an idol of the people and stands for the immortal great ideals of humanity which will remain in history as a shining example for all people.

A FEW FACTS ABOUT THE HUNGARIANS AND THEIR ORIGIN

Compiled by Stefan Huziany

2. Ancient Hungarians: 2500 B. C. 400 A. D. Ugro-Finnish people, chiefly a tribal group of peace-loving fisherman and hunters, living in the vast woods. The word Hungarian means Onugor or Ten Ugors, ten Ugrish tribes.
3. Great Migration of Peoples: 372 A. D. The fierce Hun horsemen under the world renowned Attila, "the scourge of God," cross the Volga, destroy most of the Indo-Germanic kingdoms (Ostro-Goths, Visi-Goths and Longobards), conquering Central and Eastern Europe, Most Germanic tribes flee, the Alamanni, Suevians and Vandals go as far as Spain and Northern Africa; Anglo-Saxons go to Brittany,

while Franks and Burgundians flee to Gaul, the present France.

The Hungarians also move and change their homes several times. Some times they create independent states, again they become parts of large empires. Most important of these unions is with the Empire of the Chazars (V-IX centuries) between the Black Sea, the Caspian Sea, and the Carpathian Mountains as far as the present Moscow.

4. Mixing with the Ural-Altaic elements: 500-885 A. D. Great change of racial and linguistic characteristics resulted in mixing with Ural-Altaians (chiefly Chazars and Bulgarians) who were first-class horsemen and warrior. The new Hungarian race, therefore, become composed of peaceful Ugro-Finnish fishermen, etc., and Ural-Altaian warriors. For a long time the Hungarians even used two languages, a Ural-Altaic (Mongolo-Turkish also the old Ugro-Finnish (Hungarian) language. Hungarian words today are either of Ugro-Finnish or of Altaic origin.

1. Westward Movement — 885-895 A. D.

The Patzinaks, a fierce Mongol people, attacks and destroys the Empire of the Chazars, and cut the ten Hungarian tribes (Onugors) into two. Three tribes turn southeast towards the Caucasian Mountains, and are never again united with main body. The seven remaining tribes, led by the Dukes Almos, Elod, Kund, Huba, Tas, Und, and Tuhutum, unite in a solemn league and put Almos at their head, with the ancient Turkish form of oath, this union of tribes is sealed by having each drink of the blood of all, obtained by cutting open the veins of their arms. These seven tribes adopt an eighth tribe composed of the fleeing Chazars, a Turkish tribe of advanced (tribes's name: Kabard) and then move westward. At about this time they adopt the name of the most powerful tribe — the Mogors or Magyars — and hence forth call themselves Magyars.

Later they are attacked from the North and East by the Patzinaks and from the south by the Bulgarians. Chieftain Arpad, whose statesman like sagacity excites admiration, is elected head of all eight tribes and leads his people to the Basin formed by the valley of the Danube and the Tisza rivers, surrounded by the Carpathian Mountains: the historic Hungary. The greatest part of this Basin — in particular the Eastern and Southern part — is in the hands of the Bulgarians. In fighting for this land, the Bulgarians meet defeat.

2. Tribal Organization in Hungary — 895-1000 A. D.

This is done on the basis of tribes and clans. The Hungarians continue their nomadic life, and for a century remain the greatest evil for Europe. They repeatedly venture to Germany, France, Switzerland, Italy, and the Eastern Roman Empire, and force these countries to pay them tribute.

3. Hungary Becomes a Christian Kingdom (Realm of St. Stephen) 1001-1038 A. D.

In 933, near Merseburg, the Hungarians receive their first heavy loss, inflicted upon them by the United Germany, which has spent nine years in preparing for the conflict.

The lust for conquest and adventure spurs on the Magyars. Duke Taksony is animated by the same spirit as were his ancestors. In the battle of Augsburg, in the year 955, on the river Lech, King Otto the Great inflicts a terrible defeat upon the Hun-

garian forces. In the southeast of Europe, the Hungarians also meet with reverses. More than one disaster is experienced. Attacking the Byzantine in 970, they met defeat near Arcadiopolis. These many battles steadfastly decrease the population of the Magyars, and they renounce their adventurous campaigns, which have spread so much terror in Europe since their migration from the ancestral steppes.

In 972, Duke Geyza succeeds his father Duke Taksony and reigns until 997. It is he who becomes aware of the necessity of refining the manners of his people and being extremely severe in his rule, he begins to transform the Magyars. Several members of the reigning family, including the son of Duke Geyza, called Vayik, are baptized and converted. To Vayk, the chieftain, is given the Christian name of Stephen. Upon the death of his father, he ascended the throne in 997 He is the first King of Hungary — St. Stephen.

CLUB METROS PROGRAM

The Chicago Civic Opera House was the scene of the largest Russian Annual event on January 22nd; it was presented by Club Metros, a pro-Soviet organization composed of excellently trained choir, instrumental and dance sections.

The songs in the first half of the program could have been better. We don't know the reason for the failure — perhaps the immensity of the hall, perhaps the type of song — Russian patriotic — perhaps the singers weren't convinced about "Dorogaja Moja Moskva" (My Dearest Moscow), about Stalingrad, the Four Fighting Brothers and the Aviators. But the dances in the first half were good. One also wondered whether the reason for Russia's invading of various countries was in order to appropriate their folk dances and have something to present at concerts. There were four Ukrainian, one Azerbaidjanian, one Crimean, one Moldavian and two Byelo-Russian dances. Hrichaniki, done as a large circle dance of couples (instead of square) by about 20 couples, made a very colorful picture. Their costumes were the best the group had since one remembers. The girls did a dance which was also in Ukrainian character, and two boys did a Zaporozhets. Tho the program said it was traditional, this number was highly choreographed. Any resemblance between the traditional Zaporozhets and this number would need carding with a fine comb. However, that dance, as a theatric piece, was almost out of this world in its excellent execution and selection of steps. The Sword and lance dance of the Don Cossaks (also Ukrainian), was (to use their description) heroic.

The "Bride of Fire" for Azerbaidjan and "Tatarochka" for the Crimean (now liquidated republic, was most charming, but what brought the house down was their "Yula" a Moldavian harvest dance. The dancers seemed like elves — agile, nimble and rapid. It had so much movement captivating charm that one became submerged in admiration.

Their string instruments of seven mandolins, one huge balalaika (Bandura) and a class 1-A accordionist presented three numbers creditably played. There was a solo singer who rendered two arias. An arranged dance to a theme by Moussorgsky, flawlessly performed, closed the first half of the program.

The second half was the better half. It was actually Russian. The singing was most characteristic and free from criticism. It had the melancholy, or robustness, and also the down-to earth feeling of the true Mother-Russia before the present plague beset her. It was nostalgic

to a point of tear-jerking and the applause of the people in the packed theatre was spontaneous and thunderous. Bouquets of expensive orchids should go to Stefanie Kozak, Natasha Kozak and Alice Zawadowsky. Vasya (Vasili) Leonchik, the accordionist, shone brilliantly in this section of the program.

The program opened with a picturesquely arranged scene as the girls sang "Rechinka" (Little River) which introduced the setting of the humorous Byelo-Russian story-song "Marfuta", concluding the scene with the girls dancing "Bulba", a clever dance portraying the growth of the potato, excellently performed. The "Accordion Serenade" with a "boy meets girl" theme of a folk dance from Central Russia, was very charming. Ray Baluk and Ann Repika were the dancers. Ray Baluk, who portrayed his cleverness in pantomime as well as in his ability to perform strenuous dances with ease and beauty, appeared again with another top-notch "male Kazatski" dancer in the Byelo-Russian folk dance, "The Rivals", with Lillian Krasutsky as the girl in question. A very clever number in which the two males fight over her and come to "blows" and she walks off with the accordionist who is the twinkle of her eye. Vasya, the accordionist, a "what seemed to be" dead pan, when he did make a grimace or expression at the end of a number, in itself merited a round of applause. VFB

WEDDING BELLS

Morris-Allen

Another name had to be changed on the VILTIS mailing list, but we don't mind it. This time it is that of our favorite girl friend, Elsie C. I. Morris, of Tacoma, Wash. Vivacious and active Elsie is known to a great many people in the country. She is associated with the America Squares magazine, with the Folk Dance Federation of Washington and if ever there is any dancing going on within her reach she is there, be it folk or Danse Moderne with Eleanor King. We have no info on her man, but we know he is a grand person by the name of Robert L. Allen, also of Tacoma. The wedding took place on February 18th at the Congregational church of Kirkland, Wash.

BABIES

It is a girl once again to John and Betty Madsen, the noted Scandinavian folk dance leaders of Toronto, Ontario. Three cheers and several "skols" to the Madsens.

We hear that the Madsens and their well trained group will be in St. Louis for the National Folk Festival. Grand! We all want to see you again.



"LET'S DANCE" — Monthly Magazine of the Folk Dance Federation of California: — Includes dance descriptions, calendar of events, folk dance news, pictures, cartoons, articles by folk and square dance leaders, record and book reviews, costume information, personality sketches, and other folk dance information.

\$2.00 per 12-month year

Send subscription to:

FOLK DANCE FEDERATION OF CALIFORNIA

262 O'Farrell St., Room 301

SAN FRANCISCO 2, CALIF.